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Bulletin of the City Art Museum of St. Louis

Pissarro was not born in France. He was born at St. Thomas in the Antilles, in 1830, the year that gave rise in France to the Barbizon movement. It has been said that if Pissarro had not later thrown in his lot with the Impressionists, he would be known to the world as a master of the Barbizon School. Early he came under the influence of Corot, and actually worked with him at Ville d'Avray. Later Millet swayed him. In 1859 he exhibited for the first time in the Salon. Four or five years afterward, it will be recalled, Manet launched Impressionism upon an unwilling public, and Pissarro became one of his followers and supporters.

IN the course of his talk, Tavernier later called Alfred Sisley "a painter exquisite and original among them all, a magician of light, a poet of the heavens, of the water." A picture by Sisley, *The Seine at Moret*, has been added to the collections of the Museum. Moret is a town forty miles from Paris, situated at the junction of the Loing and the Seine. Our painting pictures the river where it is crossed by a bridge. Two small boats are anchored in the stream nearby, farther up are a group of people and a barge. The picture shows the Seine blue, beneath a clear blue sky. Added to the beautiful light and color in the sky there is a quiet in the movement of the water.

EASTERN ART



BRONZE VASE, KOREAN

KORAI PERIOD

KOREAN POTTERY AND BRONZE

FROM the Korai period in Korea, which was contemporary with the Sung dynasty in China, come eight bowls, recent purchases; seven of them in various tones of celadon, one a gray crackled glaze; they add an entirely distinct ware to the ceramic collection of the Museum. They have simple forms, their glazes varying in tone and quality of surface; but the distinction they have in common is the style of decoration; incised lines and forms filled with a material similar to that of the body but of a different color, giving an effect similar to that of painting but with some differences. The decorative units employed are the chrysanthemum, phoenix, ju-i, cloud, crane, etc., in white and black; the glazes are soft and smooth and in no case very lustrous.

A bronze vase of elegant form is from the same Korean period; its pear shaped body diminishes to form a

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slender neck swelling into a trumpet mouth. It is covered with a beautiful green patina through which one can perceive fillets and incised lines encircling the body and shoulder.

The four so-called ogres on the body have similar characteristics of the dragons and are separated by projecting shapes like those forming the handles. The four archaic dragons



BRONZE SACRIFICIAL VESSEL, CHINESE CHOU DYNASTY

A BRONZE SACRIFICIAL VESSEL OF THE CHOU DYNASTY IN CHINA

AMONG the Chinese and Korean bronze vessels, the most notable acquisition is the Sacrificial Vessel of the Chou dynasty, with the peculiarly characteristic Chou design having an archaic family resemblance to the totems of the western continent, and the carvings of the early New Zealander. It is a heavy casting of a very yellow bronze, a low round body on a heavy base, loop handles with drops and a surface having many projecting forms sharply accented and relieved by an incised ground of frets and spirals. The dentated form of the top of the handles is formed of the central ridge of the head and the two bat-like ears of the creature forming each handle which is very like the earth dragon and also has an appearance of having wings; which is not a feature of any of the Chinese dragons.

about the foot have more in common with conventional ones of later periods. What gives these bronzes their greatest attraction, aside from the archaeological point of view, is the remarkable color the metal assumes; the reds, grays, and yellows, the malachite green incrustations, a blue approaching that of ultramarine, where a lapse in the polished surface permits the erosion of the copper. The thought of the designer and the labor that produced the elaborately chiselled surface furnish a fitting foundation for the crowning handiwork of Nature.

WARE OF THE SUNG PERIOD

THE early ceramic wares of China and Korea have lately come into notice in this country, through recent exhibitions in eastern cities of fine collections that have been quietly secured by collectors of discernment and foresight. To this, so to speak, new field, attention has been drawn and interest